GUITAR • VOCAL

BLIZZARD OF OZZ

CHERRY LANE MUSIC COMPANY

Guitar one Approved

BLIZZARD OF OZZ

Cover art courtesy of Monowise Limited

ISBN 1-57560-437-X

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RANDY RHOADS REMEMBERED

by Ozzy Osbourne

The biggest battle I had with Sabbath was that since I don't play an instrument I had to hum my musical ideas. They never had the patience to try and listen to where I was coming from. Randy Rhoads was the first guy who ever sat down with me and listened to my humming and worked with it. For instance, with "Suicide Solution" I was walking past Randy's dressing room and he was just knocking around. I said, "What a great riff!" He said, "What riff?" I said, "What you just played." So we worked it out and had a song.

Randy came along and he was such a gentle person. He would offer his seat to your mother and open a door for a lady. He also had style as a guitarist, and you don't have to sit there for three hours to realize a man's got class and style. Randy was one of the classiest individuals I've ever had the privilege of knowing. He was also very deeply into music. I would say, "Randy, I'm stumped on this section and we're gonna need a track for the album and it's driving me nuts." He'd say, "Don't worry; we'll get one."

I think Randy's high point on the *Blizzard* album was the guitar solo on "Revelation (Mother Earth)." It was a step forward for him. You know when you've got something in the studio, and Randy knew straight down the line. He knew what he wanted. On our first British tour he wasn't getting the sound that made him feel good and he would scream and go nuts until he got that sound. We had a special pedal board custom designed to his specifications. He talked to the guy for hours until it was exactly what he wanted. Where a lot of guitarists know exactly what they want but not how to get there, he knew everything about how he wanted to sound. He was a very professional, artistic man. Randy was as much of an artist as a painter. He was pictorial in his playing.

Clockwise, from bottom left: Ozzy Osbourne, Rudy Sarzo, Randy Rhoads, Tommy Aldridge
Photography by Ross Halfin

When we did "Crazy Train" Randy spent three days and nights in the studio. It was driving me nuts. I walked and said, "Randy just play as your heart tells you to play. Play as if you're in front of an audience." Guitar players want to impress other guitar players. I said, "Listen, we're not out there to sell records to other guitar players. We're out there to sell records to people. If you have to bang your guitar with a stick and it makes a funny noise which turns a song into a song, then do it."

I'll never forget when we first got "Goodbye to Romance" together. As it happens, I was walking in my house humming the melody. I used to be McCartney mad. I loved the Beatles and "Romance" is kind of Beatlesque. Anyway, Randy phoned his mom and tried to play it for her over the phone. Obviously she couldn't hear it well, but she did pick up on Randy's excitement. Many of the songs on *Blizzard* were put together in an old mill house by a river in Wales. When "Crazy Train" was ready we went down to the local pub and played it for the people who were there. When they started moving about we knew it worked for other people. We knew it sounded good to us, but until then we didn't know how it would really go over.

Some nights Randy would give me a spine chill. His live playing was so unpredictable. He wouldn't think about it; he would just go for it. He wouldn't wonder if his ideas would fit the song structure; he would just play them as if they would.

The day he died it was like a Fellini movie. It was craziness and he was dead. When someone dies of cancer you know he wasn't well. At the end of his life Elvis looked like he was on his way out. But Randy was at the beginning of his life and bursting forward. He was just maturing. You should have heard him playing classical guitar at the end of his days. He said to me once that he wanted to quit the rock business. I said, "Why on earth do you want to do that? You're just getting a taste of success." He said that didn't bother him and he wanted to get a degree in classical guitar. He bought a Spanish classical guitar for $2,000 and spent his days and nights with it. He lived for guitar. In every town he'd have tutors. He didn't have a big head, he just wanted to learn. He would have a classical tutor come to his room every single day and work out these new structures.

Randy was so funny sometimes. I remember one occasion in Canada where the guy at the bar was playing "My Way" all night. Randy went to his room, picked up his Pignose amp, and brought it down to this bar with all these old farts and started wailing along with the piano player. I was on the floor.

I can tell you that there are no songs we did in the studio that haven't already come out. Just before he died he started to work on new sounds. He had his pedal board set up for an echo thing. He was bouncing chords off the echo. He was consistently writing. If he wanted to do a solo album, he could have done one in a week. On the last night before he died, he was working on classical modes. He would work on his playing day and night and do the gigs at the same time.

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Guitar Magazine

I DON'T KNOW

Words and Music by
Ozzy Osbourne, Randy Rhoads and Bob Daisley

G5 D5/A N.C.(G5) A5 B5/A
— the— fi - nal day?" —
— will— nev - er show? —
P.M.
P.M.
C5/A G5 D5 A5
What's the fu - ture— of—
Fools and proph - ets— from—
P.M.
Harm.
P.M.
B5/A C5/A G5 D5/A N.C.(G5)
— man - kind? — How do I— know I— got left— be - hind?—
— the past,— life's a stage— and we're— all in— the cast.—
P.M.
P.M.
sl.
A5 B5/A C5/A
P.M.
P.M.
P.M.
sl.

Chorus
G5
D5/A
D/F#
G5
Fsus2
Ev - 'ry - one goes through chang - es
You got - ta be - lieve in some - one,
*T
P.M.
1/2
*T - Thumb on ⑥
G5
Fsus2
G5
look - ing to find the truth.
ask - ing me who is right.
Don't look at me
Ask - ing me who
P.M.
1/2
To Coda
Fsus2
Em
D5
C5/G
G5
for an - swers. Don't ask me, I don't
to fol - low. Don't ask me, I don't
P.M.
let ring
1.
Interlude
A5
B5/A
C5/A
know! (w/echo repeats)
P.M.
P.M.
P.M.
sl.
sl.

G5
D5/A
N.C.(G5)
A5
B5/A
P.M.
P.M.

C5/A
N.C.
P.M.
sl.
sl.

2.
Dsus4/A
D/A
G5
N.C.(C5)
(G5)
know! (w/echo repeats)
I
don't
P.M.

Dsus4/A
D/A
G5
N.C.(C5)
(G5)
Dsus4/A
D/A
G5
know!
I
don't
know! (w/echo repeats)
P.M.
P.M.

N.C.(C5)
(G5)
A5
N.C.(G5)
(F♯5)
F5
I
don't
know!
P
Half time feel
Bridge
D
C
G/B
F
Gtr. IV
Harm.
mp
w/clean tone
Pitch: G
Gtr. III
w/clean tone
H
sl.
Gtr. II
w/pick & fingers
let ring throughout
Gtr. I
(Gtr. I out)

Gtr. IV
D
C
G/B
F
Gtr. III
sl.
Gtr. II
sl.
D
C
G/B
No - bod - y ev - er told ___ me. I found out for ___ my - self. ___
P
P
P
sl.

F
D
C
You got - ta be - lieve in fool - ish mir -
G/B
F
D
a - cles.
It's not how you play

C
G/B
F
the game, it's if you win or lose
You can choose
D
C
G/B
Don't con - fuse

(end half time feel)

F D C

win or lose It's up to you

(Gtr IV out)

P H P H P sl

P H P H P sl

(Gtr. III out)

sl sl

(Gtr II out)

w/Rhy. Fig. 1 (7 times)
G5
F
grad. release
hold bend
*Tap w/edge of pick
loco
*trem. bar
trem. bar
P.M.
*Trill while diving w/bar
**Depress bar before striking note
8va

G5
F
P.M.
Full
P
sl.
1/2
(Gtr. 5 out)
Interlude
Dsus4/A
D/A
G5/D
C5/G
N.C.
Gtr. 1

Dsus4/A D/A G5/D N.C.

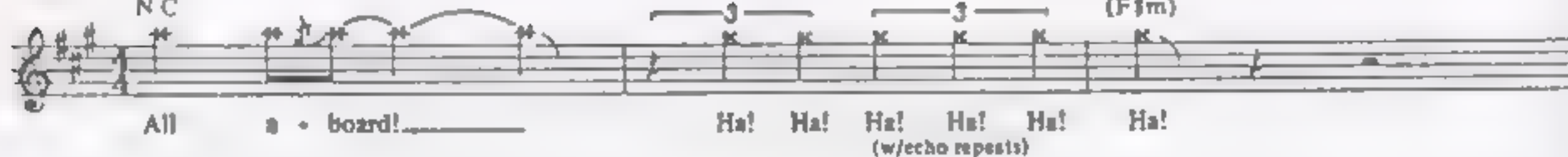
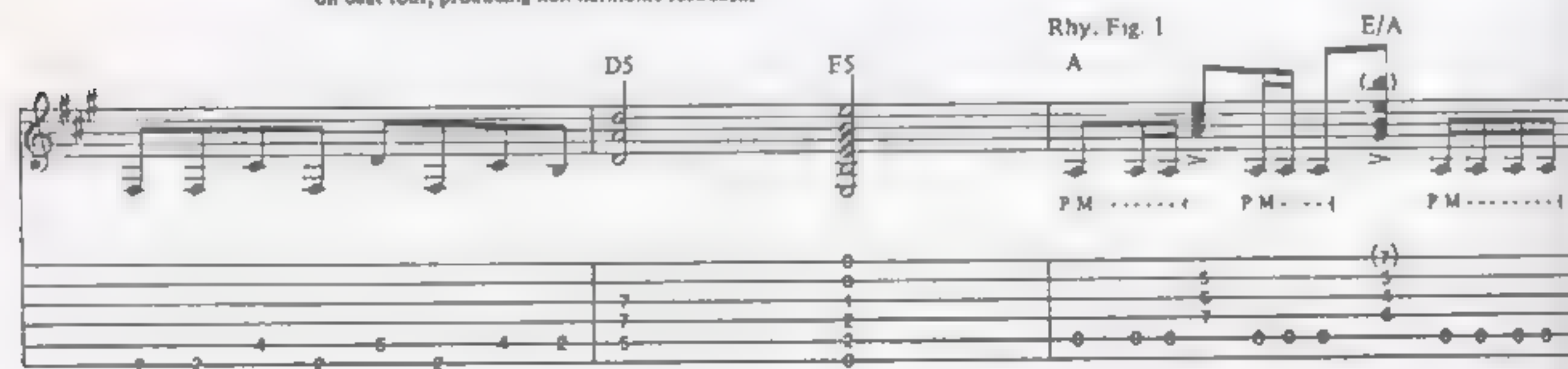
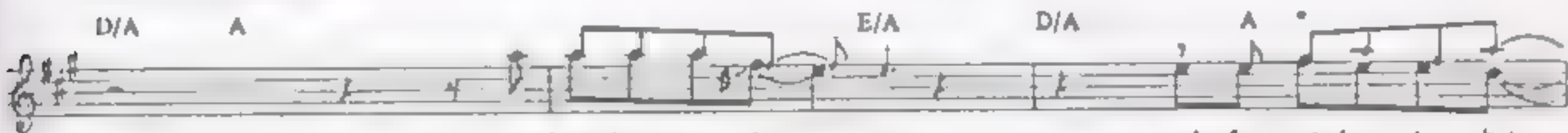
sl

P.M.

steady gliss

sl

CRAZY TRAIN

Words and Music by
Ozzy Osbourne, Randy Rhoads
and Bob Daisley

1st, 2nd, 3rd Verses
Repeat Rhy. Fig. 1 (7 times)
A E/A D/A A E/A D/A A
1. Cra - zy, but that's how it goes.
2. lis - tened to preach - ers, I've lis - tened to fools.
3. Heirs of a cold war, that's what we've be - come.
I've
In -
*Sing cues notes 2nd, 3rd times
Play Fill 3 3rd time
E/A D/A A E/A D/A A
Mil - lions of peo - ple liv - ing as foes.
watched all the drop - outs who make their own rules.
her - it - ing trou - bles, I'm men - tal - ly numb.
One
Resume Rhy. Fig. 1
E/A D/A A E/A
May - be it's not too late
per - son con - di - tioned to rule and con - trol,
Cra - zy, I just can - not bear.
*Sing cue notes 2nd time only.
D/A A E/A D/A A
to learn how to love, and for - get how to hate.
the me - di - a sells it and you live the role
I'm liv - ing with some - thing that just is - n't fair.
*Sing cue notes last time only
Play Fill 1 2nd time
Play Fill 4 3rd time
E/A D A F#5 D5
Men - tal wounds not heal - ing.
Men - tal wounds still scream - ing.
Men - tal wounds not heal - ing,
Harm (8va)
P.M.
sl.
pick sl.
bend neck
Fill 1
Fill 3
Fill 4
Harm. (15ma)

F♯5
D5
A5
E
life's a bit - ter shame.
driv - ing me in - sane.
who and what's to blame.
I'm go - ing off the rails
A.H.
(15ma)
Play Fill 2 2nd time;
Fill 5 3rd time
N.C. (F♯m)
on a cra - zy train
I'm
Full
Fill 2
Fill 5

A5
E
F♯5
A
go - ing off the rails on a cra - zy train
Harm
(15ma)
To Coda
1.
E5
F♯5
D5
E
Let's go!
PM
A
E/A
D/A
A
E/A
sl
sim
D/A
A
2.
(D5)
E
Bridge
F♯5
2. I've
I know that
rake
pick sl
sl
(8va)
Microphonic feedback

A5
E5
F♯5
D5
E
things are go - ing wrong for me
P.M.
sl.
F♯5
A5
E
F♯5
You've got - ta lis - ten to my words,
sl
D5
E
Guitar solo
F♯5
F
yeah,
yeah.
D5
C♯5
B5
A5
G♯5
Full
1/2
Hold bend

F♯5[11] F♯5 E D5 C♯5
8va
Full
sl.
rake
B5 A5 G♯5 F♯5[11]
trem. bar
1/2
F♯5 E D5 C♯5
B5 A5 G♯5 F♯5[11]
F♯5 E D5 C♯5
loco

D.S. al Coda
B5
A5
G♯5
E5
8va
Full
Coda
(D5)
E
F♯5
P.M.
w/Ad lib vocals
D5
Begin fade
Fade out

GOODBYE TO ROMANCE

Words and Music by
John Osbourne, Robert Daisley and Randy Rhoads

Bm9 F♯m7 G6 A7sus4 A7 A7sus2 A7

mor - row, will___ I find the sun___ or will it rain?
bro - ken wings__ can't hold me down,__ I'm free a - gain. The

Gtr. II

H H H sl

clean tone

Gtr. I

H H H

Dma 7
Bm9
F#m7
Ev - ry - bod - y's hav - ing fun ex - cept me. I'm the lone - ly one. I
jest - er with the bro - ken crown it won't be me this time a - round to

G6
A7sus4
A7
A7sus2
A7
Chorus
3rd time w/Fill 1
D
A/C#
live in shame.
love in vain.
I said, hey good - bye to ro
Rhy. Fig. 1
let ring

Fill 1 (Gtr. III)
(Gtr. III out)

Bm
Bmadd4/A
G6
A7sus4
A7
mance, yeah
good-bye to friends
I tell ya.
Rhy. Fill 1
(end Rhy. Fill 1)
let ring
(end Rhy. Fig. 1)
3rd time to Coda I
4th time to Coda II
D
A/C♯
Bm
Bmadd4/A
G
Good - bye to all the past
I guess that we'll meet
Rhy. Fig. 2
(end Rhy. Fig. 2)
let ring
let ring
let ring
A7sus4
A7
1.
D
A/C♯
Bm
A7
we'll meet in the end.
2. I've
Rhy. Fill 2
(end Rhy. Fill 2)

2
D
A/C♯
Bm
A7
Bridge I
Em7
And I feel the time is right, al-though I
let ring
A7
D
know that you just might say to me, "What ya gon - na do?
Em7
A7
What ya gon - na do?" But I have to take this chance, good-bye to friends and to ro - mance

D
and to all of you.
and to all of you Come on now!
sl. Gtr II
(Gtr II out)
Gtr III
dist tone
Guitar solo
w/Rhy Fig 1 (2 times)
D
Gtr III
A/C♯
Bm
Bmadd4/A
rake
Full
G6
A7sus4
A7
D
A/C♯
Bm
Bmadd4/A
P.M.

G6
A7sus4
A7
D.S. al Coda I
I said
H
P

w/Rhy. Fill 2
Coda I
A7sus4
A7
(Gtr. II out)
D
A/C♯
we'll meet in the end.
Gtr. III
Gtr. I
let ring
H

Bm
G
A
G6
A7sus4
A7
And the
P
H

Bridge II
w/Rhy. Fig. 1 (2 times)
D A/C♯ Bm Bmadd4/A G6
weath-er's look-in fine. and I think the sun will shine a - ga - a - ain
A7sus4 A7 D A/C♯ B Bmadd4/A
And I feel I've cleared my mind, all the past is left be - hind a - ga
(Gtr III out)
D.S. al Coda II
G6 A7sus4 A7
a - ain. I said,
Coda II
w/last bar of Rhy. Fig. 1
w/Rhy. Fill 1
A7sus4 A7
we'll meet in the end. (Sing 1st time only)
Outro
w/Rhy. Figs. 1 & 2
D A/C♯
* Gtr IV
* Synth arr. for gtr
Repeat and fade
Bm Bmadd4/A G6
w/Rhy. Fill 1
A7sus4 A7

DEE

Music by Randy Rhoads

SUICIDE SOLUTION

Words and Music by
John Osbourne, Robert Daisley and Randy Rhoads

A5 C5/A D5/A G5/A A5 N.C. A5 C5/A D5/A
a - way to mor - rows. (w/echo repeats)
1/2
A.H. (15ma)
trem. bar
P.M. P.M. P.M. P.M.
A.H. pitch: G

2nd, 3rd Verses
G5/A A5 N.C. A5 C5/A G5/A A5 C5/A G5/A A5 N.C.
2. E - vil thoughts and e - vil do - ings
3. Now you live in - side a bot - tle
1/2
sl. P.M. P.M. P

2nd time Gtrs. I & II substitute Rhy. Fill 1
A5 C5/A G5/A A5 C5/A G5/A A5 N.C. A5 C5/A G5/A A5
Cold, a - lone, you hang in ru - ins. Thought that you'd es - cape
The reap - er's trav - el - ing in full throt - tle. It's catch - ing you, but you
sl. P.M. H P H P

Rhy. Fill 1 (Gtrs. I & II)
trem. bar
sl. P.M. Full

A5 C5/A G5/A A5
B5 D5 C5 G5
the reap er
don't see,
You can't es - cape the Mas - ter Keep - er
the reap - er's you and the reap - er is me
sl.
P.M.
Bridge
N.C. B5 C#5 D5 C#5
Breaking laws, knock - ing doors, but there's no one at home.
Such a shame who's to
Made your bed, rest your
D5 C#5 B5 A5
blame, and you're won - der - ing why.
head, but you lie there and moan.
Then you ask from your cask, "Is there life af - ter birth?"
Where to hide, su - i - cide is the on - ly way out.
What you saw can mean hell on this earth.
Don't you know what it's
(w/echo repeats)
D5 E5
A5 C5/A D5/A
trem. bar
P.M.

4th Verse
4 Wine is fine, but whis - key's quick - er.
Su - i - cide is slow with liq - uor
Take a bot - tle, drown your sor - rows
then it floods a - way to - mor - rows.
Harm
trem. bar
PM
sl
P

A5

(w/echo repeats)

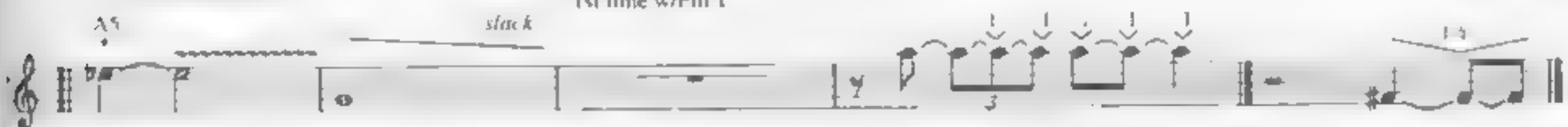
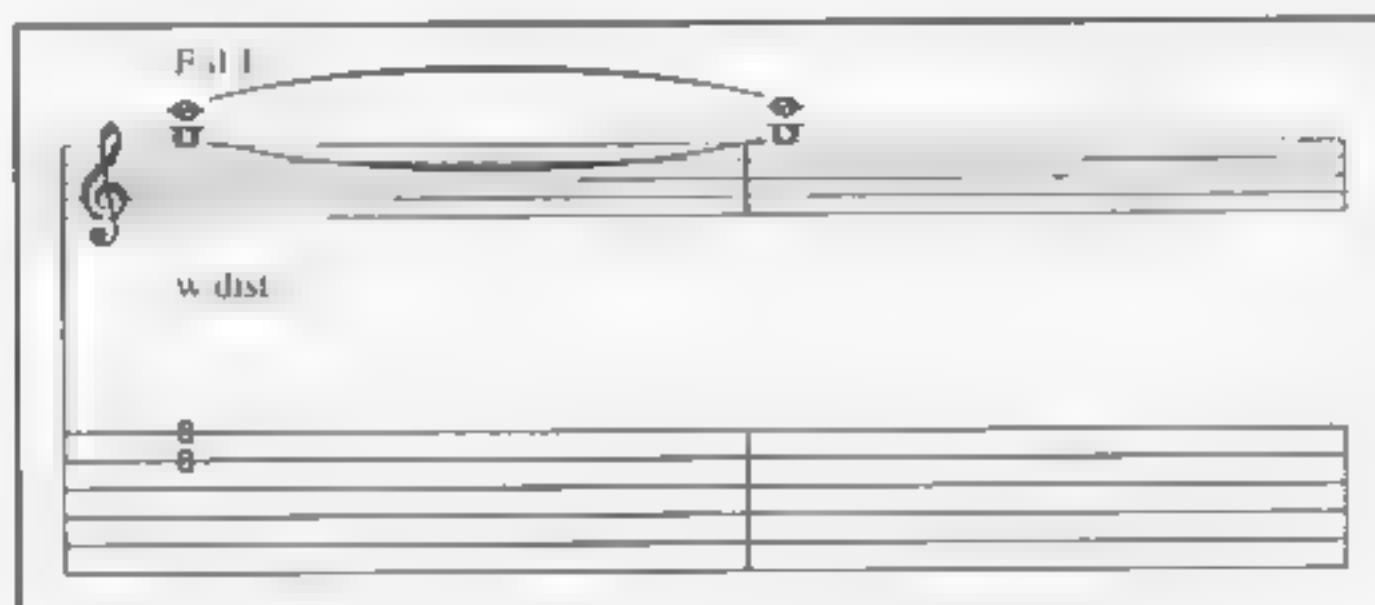
Gtr II

sl.

P.M.

Gtr 1

Fdbk

Fdbk

Fdbk pitch: E

MR. CROWLEY

Words and Music by
Ozzy Osbourne, Randy Rhoads
and Bob Daisley

Dm
B♭5
- ley, did you talk with the dead?_ Your
sl.
H P P
C5
F
D(m)5
life style to me_ seemed so trag - ic. With the thrill of it all you
H
sl
C5
B♭5
A5
fooled all the peo - ple with mag - ic. Yeah, you wait - ed on Sa - tan's call___ Mis - ter Charm -
P
2nd Verse
Dm
B♭5
- ing, did you think you were pure?_ Mis - ter A - larm -
sl.
H P P
slight vib

Dm
B♭5
-ing, in noc-tur-nal rap-port... Un-
pick slide
H P P
C5
F Dm5
cov-er-ing things that were sa-cred, man-i-fest on this earth.
Ah, de-
H P
P
sl
C5
B♭5
A
ceived in the eye of a se-cret and they scat-tered the af-ter-birth.
H
Depress trem. bar slowly
Guitar solo
Dm
B♭
Full
P

C
Dm
8va
Full
slow bend
Bb
Em7b5
(D ⑥ open)
A
Asus4
1/2
sl
A
Dm
loco
wide vib
(trem bar)
1½
C
Dm
C5
Hold bend
1/2
Bb
(⑥ open E)
Em7b5
A
Asus4

3rd Verse
A
Dm
Bb5
Mis - ter Crow - ley, won't you ride my white horse?...
Depress trem bar slowly
pick slide
H P P
Dm
Bb5
Mis - ter Crow - ley, it's sym - bol - ic, of course... Ap -
pick slide
H P P
C5
F
D(m)5
proach - ing a time... that is clas - sic, I hear (the) maid - ens call ___ Ap -
Muted
C5
Bb5
A
proach - ing a time... that is dras - tic, stand - ing with their backs to the wall...
poco rit
sl

Interlude
Rhy. Fig. 1
Dm
Bb
C
Dm
Gtr. I
Riff A
a tempo
Gtr. II
Riff A1
a tempo
Bb
Em7b5
A
Repeat Riff A, A1, & Rhy. Fig. 1
Dm
Bb
C
Was it po - lem - i - c'lly sent?
Dm
Bb
I wan - na know what you meant.
Em7b5
A
I wan - na know, I wan - na know what you meant. Yeah.

Ending Guitar Solo "Outro"
Rhy. Fig. 2
Dm
Gm7
C
F
B♭
Em7♭5
Asus4
A
*Root note only
Repeat Rhy. Fig. 2
Dm
Gm
C
loco
F
B♭
Em7♭5

Asus4
A
Full
Begin fade
Dm
Gm
C
rake
F
Full
B♭
Bm7♭5
loco
Asus4
A
Dm
Gm
C
F
B♭
Fade out

NO BONE MOVIES

Words and Music by John Osbourne,
Robert Daisley, Randy Rhoads and Lee Kerslake

2nd & 3rd times
Gtrs. I & II substitute Rhy. Fill 2
D9(no3rd)
A5
G5
E
A blue ad-dic-tion. I live in dis-gust.
Deg-ra-da-tion. (I'm) be-ing eat-en by lust.
P.M.
let ring
grad. bend
Chorus
w/Rhy. Fig. 1 (Gtrs. I & II)
A5
D5
G5
No bone mov-ies.
To Coda
w/Rhy. Fill 1 (Gtr. I)
E5
A5/E
E
D5
G5/E
D5/F#
D7/F#
1.3. Vocal tacet
2. Flaps.
Gtr. II
Gtrs. I & II
sl.
2.
Guitar solo
A
D
Dsus4
*Gtr. III
w/dist. & slide
steady gliss.
Gtrs. I & II
Rhy. Fig. 2
(end Rhy. Fig. 2)
Rhy. Fill 2 (Gtrs. I & II)

w/Rhy. Fig. 2 (3 times)

A D Dsus4 D A D

8va

Dsus4 D A D Dsus4 D

8va loco 8va

P.M.

D.S. al Coda

w/Fill 1

E5 A5 E E D5 G5/D D5/F# D7/F#

Gtr. III

loco

8va

semi-harm.

Gtrs. I & II

8va

sl

Additional Lyrics

2. Inspiration that's blue and uncut.
   Can't kick the habit, obsession of smut.
   Voyeur, straining, in love with his hand.
   A poison passion, a pulsating gland. *(To Chorus)*

3. I shouldn't do it. The guilt tells me why.
   I just can't stop it. I try and I try.
   X-rated demon that lives in my head,
   Hungry for bodge and he wants to be fed. *(To Chorus)*

REVELATION

Words and Music by
Ozzy Osbourne, Randy Rhoads and Bob Daisley

B7/D♯
B7♭9 Cmaj7 Bsus4/F♯ B/D♯
Em
Em(add2)
Em
(end Riff A)
Harm
(end Rhy. Fig. 1)
*Gtr. I plays lower note only; Gtr. II plays higher note only
1st, 2nd Verses
w/Rhy. Fig. 1 and * Riff A
Em
B7
Em
1. Moth - er please for - give them, for they know not what they do.
2. Heav - en is for he - roes, and hell is full of fools.
*Play w/variations ad lib
2nd time, play 1st 9 bars only
B7
Em
Gtr. II substitute Rhy. Fill 1
G
Look - ing back in his - tory's books, it
Stu - pid - i - ty, no will to live. They're
(Resume Rhy. Fig. 1)
D
B7/D♯
B7♭9 Cmaj7 Bsus4/F♯ B/D♯
seems it's noth - ing knew. Oh! Let my moth - er
break - ing God's own rules. Please let my moth - er
Em
Em
live
live
Gtr. I
(Gtr. I out)
Gtr. II
(Gtr. II out)
* Gtr. IV
dist. tone
sl.
*Two gtrs. arr. for one

Bridge
E5
Bb5
Fm/Bb
Fa - ther of all cre - a - tion, I think we're all go - ing wrong.
The course they're
Rhy. Fig. 2 (Gtr. IV)
let ring
let ring
sl
E5
Bb5
Fm/Bb
tak - ing seems to be break - ing and it won't take too long
sim.
sl
E5
Bb5
Fm/Bb
Chil - dren of the fu - ture watch - ing em - pi - res fall
sl
E5
Bb5
Fm/Bb
Mad - ness the cup they drink from Self - de - struc - tion, the toll
(end Rhy. Fig. 2)
pick slide
steady gliss.

1st time w/Rhy. Fig. 3
2nd time w/Rhy. Fig. 3 (1st 6 bars only)
Em
D♯°
D
G
A7/C♯
F♯m7♭5/C
B
B/D♯
Em
B+
(Gtr. V out)
G
A7/C♯
F♯m7♭5/C
B5
C5
N.C.
F5
B♭5
N.C.
(Gtr. V out)
E°
Gtr. IV
let ring
N.C.
E5
B♭5
N.C.
E°
let ring
E°
C5
B5
N.C.
Faster ♩ = 152
E5
P.M.

(end Rhy. Fig. 4)
w/Rhy. Fig. 4
E5
P.M.
sl

Segue to "Steal Away (The Night)"

STEAL AWAY
(The Night)

Words and Music by
John Osbourne, Robert Daisley
and Randy Rhoads

B5
E5
if you feel that you and me
A.H. (8va)
trem. bar
P.M.
H
A.H. push C♯
D
G5
could es - cape and hold the key to a par - a - dise
sl.
B5
that's true and free.
Yeah!
Harm (8va)
P.M.
Harm.
Chorus
E
Steal a - way,
steal a -
P.M.
H

way,
steal a - way
the night
B
B5/A
A5
B5/A
A5
B5/A
A5
B5/A
A5
B5/A
A5
You got - ta steal it!
Come on, ba - by
2nd Verse
E5
D
Now I've met your hon - es - ty
You are here and I

G5
— am free —
Bro - ken chains — have fall - en all — a - round —
sl.
P.M.
B5
E5
Point my fin - ger at —
A.H.
(15ma)
P.M.
D
— the fools, —
bro - ken chains — and bro - ken rules —
P
sl.
G5
B5
Let it be, — re - bel - lion rules — to - night —
Harm
(8va)

Chorus
E
Steal a - way,
steal a - way,
steal a - way,
B
the night
Interlude
E5
C5
F♯5
B5
E5
C5
F♯5
B5

Bridge
E5
B5
A5
G5
Asus4
A
Guitar solo
(Gm)
(G°)
(B5)
slow bend

B5/A A5 B5/A A5 B5/A A5 B5/A A5 B5/A
E5 C5 F♯5 B5
pick slide
E5 C5 F♯5 B5
3rd Verse
E5 D
Could it be a dream come true now that I am here
P.M.
with you? Tear - ful eyes of joy is some - thing new.
G5 B5
P.M.

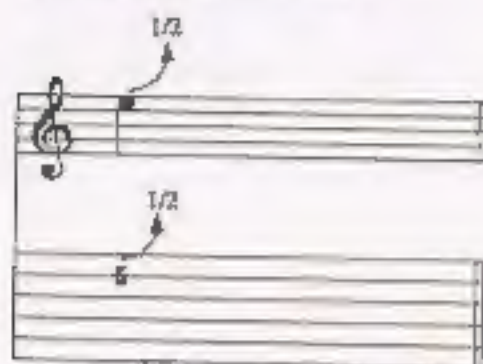
E5
D
Run a - way with me to - night
Dream the dream and light
the light
G5
B5
Hap - pi - ness is what you give to me.
* Flick pickup switch in specified rhythm.
Chorus
E
Steal a - way,
steal a - way,
B
steal a - way
the night...
P.M.
sl.
H
P
1/2

E
Steal a - way,
steal a - way,
steal a -
way
the night
B
E
Steal a - way,
steal a - way,
steal a - way
the night
8va
loco
slow bend
trem. bar
sl.
P.M.
H
P
B5
C5
C♯5
D5
D♯5
E5
(Drum solo)

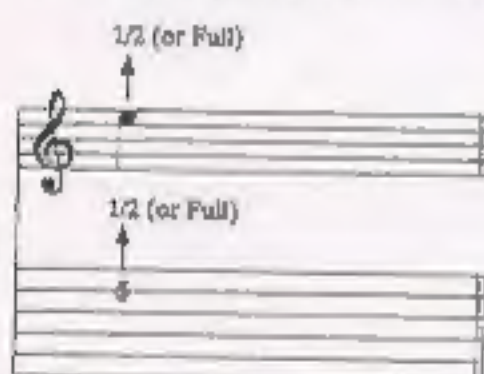
• Tablature Explanation/Notation Legend •

TABLATURE: A six-line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and the fret of any note can be indicated. For example:

Definitions for Special Guitar Notation

BEND: Strike the note and bend up a half step (one fret).

BEND: Strike the note and bend up a whole step (two frets).

BEND AND RELEASE: Strike the note and bend up a half (or whole) step, then release the bend back to the original note. All three notes are tied; only the first note is struck.

PRE-BEND: Bend the note up a half (or whole) step, then strike it.

PRE-BEND AND RELEASE: Bend the note up a half (or whole) step, strike it and release the bend back to the original note.

UNISON BEND: Strike the two notes simultaneously and bend the lower note to the pitch of the higher.

VIBRATO: Vibrate the note by rapidly bending and releasing the string with a left-hand finger.

WIDE OR EXAGGERATED VIBRATO: Vibrate the pitch to a greater degree with a left-hand finger or the tremolo bar.

SLIDE: Strike the first note and then with the same left-hand finger move up the string to the second note. The second note is not struck.

SLIDE: Same as above, except the second note is struck.

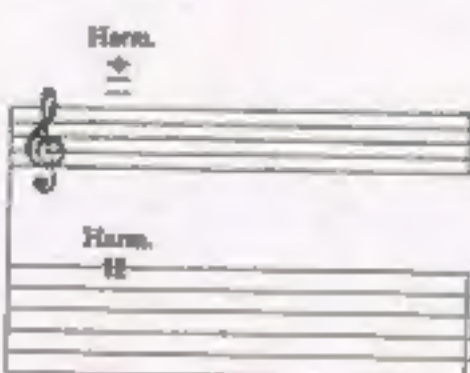
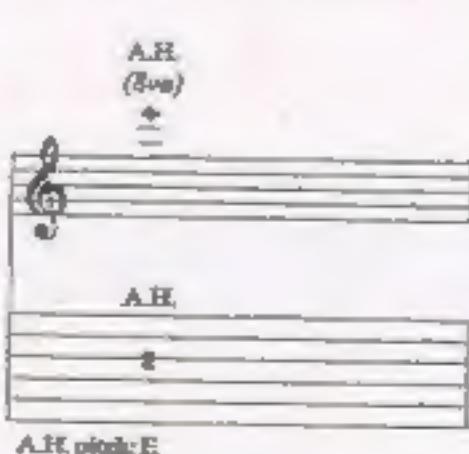
SLIDE: Slide up to the note indicated from a few frets below.

HAMMER-ON: Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.

PULL-OFF: Place both fingers on the notes to be sounded. Strike the first (higher) note, then sound the lower note by pulling the finger off the higher note while keeping the lower note fretted.

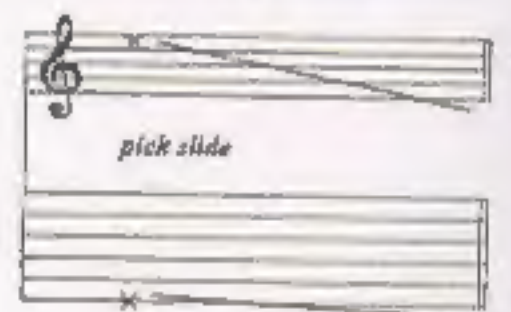
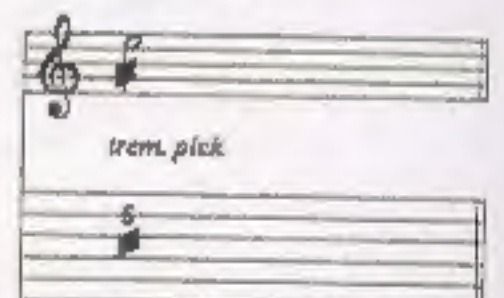
TRILL: Very rapidly alternate between the note indicated and the small note shown in parentheses by hammering on and pulling off.

TAPPING: Hammer ("tap") the fret indicated with the right-hand index or middle finger and pull off to the note fretted by the left hand.

NATURAL HARMONIC: With a left-hand finger, lightly touch the string over the fret indicated, then strike it. A chime-like sound is produced.

ARTIFICIAL HARMONIC: Fret the note normally and sound the harmonic by adding the right-hand thumb edge or index finger tip to the normal pick attack.

TREMOLO BAR: Drop the note by the number of steps indicated, then return to original pitch.

PALM MUTE: With the right hand, partially mute the note by lightly touching the string just before the bridge.

MUFFLED STRINGS: Lay the left hand across the strings without depressing them to the fretboard; strike the strings with the right hand, producing a percussive sound.

PICK SLIDE: Rub the pick edge down the length of the string to produce a scratchy sound.

TREMOLO PICKING: Pick the note as rapidly and continuously as possible.

RHYTHM SLASHES: Strum chords in rhythm indicated. Use chord voicings found in the fingering diagrams at the top of the first page of the transcription.

SINGLE-NOTE RHYTHM SLASHES: The circled number above the note name indicates which string to play. When successive notes are played on the same string, only the fret numbers are given.

U.S. $19.95

ISBN 1-57560-437-X

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